

UNIVERSITY OF THE EAST  
COLLEGE OF ARTS AND SCIENCES-MANILA  
DEPARTMENT OF HUMANITIES AND PHILOSOPHY

**LECTURE NOTES IN ART APPRECIATION**  
**CLASS OF DR. ALLAN C. ORATE**

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**MODULE 12**  
**Art and History: Evolution of Styles**

**M12. TOPIC OVERVIEW**

Every one of us has our own way of doing things. So as people have various peculiarities, works of art have different **styles**. Style is a certain way by which the artists create their works, and which makes each one of them unique from the others. Some may belong to the same group with the similar styles because they share common subjects, genres, forms, principles or ideologies. You too employ your own style when you appreciate art. The style you like most indicates not only your individual personality but also your breeding, dispositions and beliefs, your socio-cultural situatedness, or your level of educational attainment. In this last module, we synthesize everything we have taken up during the term, by having a general view of the evolution of art in history.

**M12. OBJECTIVES**

At the end of the lessons, the students are expected to:

1. Relate the study of art to the field of History
2. Survey the historical development of styles or movements in Western Art.
3. Identify artworks and artists who were major proponents of art styles.
4. Compare and contrast the various styles of art.
5. Show the history of Western art by means of a timeline.
6. Create a timeline for Philippine art history.
7. Formulate a historical approach to Art Appreciation.

**M12. READINGS**

M12. READING 1. "Styles of Art" in <https://www.cusd80.com/cms/lib/AZ01001175/centricity/domain/886/stylesofart.pdf>

M12. READING 2. Guillermo, Alice C. "Philippine Visual Arts," in <http://nlpdl.nlp.gov.ph:81/CC01/NLP00VM052mcd/v3/v1.pdf>.

**M12. VIDEOS**

M12. VIDEO 1. "The Evolution of Art" in [youtube.com/watch?v=bkWHrWw5yTg](https://www.youtube.com/watch?v=bkWHrWw5yTg).

M12. VIDEO 2. "The Making of Toy Story" (1995) in <https://www.youtube.com/watch?v=G28jtebJAvE>

M11. VIDEO 3. "TUKLAS: Sining Saysay: Philippine History in Art" in <https://www.youtube.com/watch?v=ZN75VyLipIU>

## M12. LECTURE 1

### Styles of Western Classical Art

In the analysis of art, **style** answers the question “What is the mood or temper of the artwork.” May also be called “movement” or “school”, styles are determined by various factors. First, they depend on the time and place of their development, so that it is customary that they are categorized based on different periods of history. Styles are also indicated by the individual personality of the artists; they are signs of whether the artist is traditional or liberal, conformist or radical, emotional or intellectual, weird or ordinary person. They arise out of some form of design and technique of production. And lastly, the prevailing theories of art are very important components in the shaping of any style because they contextualize the meaning of art within some conceptual category.

Here are the general periods in the history of world art. **Prehistoric Art** is comprised of cave paintings from 35,000 BCE. Beginning 3,500 BCE, there was the flourishing of **Oriental and other Non-Western Art** consists of the arts of ancient civilizations such as Mesopotamian, Babylonian, Egyptian, Aztec and Mayan; included also are the Chinese, Indian, Persian and Islamic arts. **Western Art** of the Europeans and Americans began in about 1,000 BCE. And **Philippine Art** is said to have been going on since 800 BCE. Particularly, Western Art is divided into three major periods: classical art beginning 600 BCE, modern art starting 1870’s, and postmodern art beginning 1950’s.

Here is the historical outline of **Western Classical Art**. The style of classicism by the Greeks and the Romans had flourished starting 600 BCE. Beginning 300 CE, there was the Medieval style which developed along the fall of the Roman empire and the rise of the Christian church. Starting about 1300’s, the Renaissance style of art has risen based on the philosophy of humanism. The mannerist and baroque styles were dominant beginning 1600’s. And neoclassicism grew in the 1700’s, and then moved onwards into modern art.

**Classicism** (Beginning 600 BCE). This style carries the word “classic” because it has endured through the ages. Found in the ancient Greek and Roman sculptures, it was an idealist imitation of the beauty and perfection of the human body. The noted works were the *Doryphoros* (440 BCE) by Polyclitus, the *Discobolus* (460 BCE) by Myron and the *Venus de Milo* (100 BCE) attributed to Alexandros of Antioch. In architecture, classicism is found in the designs of columns of the three Greek Orders: **Doric, Ionic** and **Corinthian**, and in the additional two Roman Orders: **Tuscan** and **Composite**. The *Parthenon* (built 447-432 BCE) in Athens, Greece is based on Doric order. Designed by Juan Arellano, the Post Office Building (1926) in Lawton, Manila is Ionic.

**Medieval Art** (Beginning 400 CE). This style has religious subjects, and applies flat projection. The church was the patron of art. The art forms were mosaics and stained-glass paintings in the widows of gothic cathedrals, and illuminated manuscripts with calligraphy such as the *Book of Kells* (9<sup>th</sup> century). The noted paintings were the frescoes by Giotto de Bondone (*Lamentation Over Christ*, 1306). During this period, many churches were built based on gothic style, such as the *Notre Dame Cathedral* in Paris, France constructed in 1163 to 1345. In the Philippines, the famous gothic building is the San Sebastian Church in Manila (1891). The religious buildings of the Iglesia ni Cristo, notably the Central Temple (1984) in Quezon City, are designed based on neo-gothic style.

**Renaissance Art** (Beginning 1300's). This is believed to be the highest development of art in the Western world. It was the revival of ancient Greek and Roman arts. There was the discovery and use of perspective, and application of *chiaroscuro* and *sfumato*. The composition was triangular. The subjects were religious and secular. The patron of art were the church and the wealthy families. The early Renaissance was period of Sandro Botticelli (*Birth of Venus*, 1486). There was also the Flemish school of painting by John van Eyck (*Arnolfini Marriage*, 1434). The peak of this style was the Florentine school in the 1500's by Leonardo, Michelangelo, Raphael and Donatello.

**Mannerism** (Beginning 1530's). Introduced as alternative to Renaissance art, the mannerist style of painting usually has religious subjects. The figures are elongated, and the use of colors is unnatural. The most noted painter of this style was El Greco or Dominikos Theotokopolus, with his works such as *Christ Carrying the Cross* (1580) and *St. Martin and the Beggar* (1599).

**Baroque** (Beginning 1600's). In painting, this style has various subjects with highly realistic representations. There is the application of deep *chiaroscuro*, and dominance of curve lines to suggest motion. The noted artists were Rembrandt van Rijn (*The Night Watch*, 1642), Giorgione Castelfranco, Peter Paul Reubens and Jan Vermeer (*The Milkmaid*, 1658). In architecture, baroque buildings are characterized by large scale and elaborated decorations. The famous structure according to this style is the *St. Peter's Basilica*; constructed in 1506 to 1626, its main architects were Donato Bramante, Gian Lorenzo Bernini, and Michelangelo who designed the dome.

**Neoclassicism** (Beginning 1760's). Not a new and original style, this is a revival of Renaissance and classical method of painting. Represented in highly realistic way, its subjects are taken from the ancient Greek and Roman cultures. This style uses the technique of deep *chiaroscuro*. Starting this period, arts had become academic, and were presented in the Salon or art exhibition. The rules of painting were strictly enforced on the artists. The noted painters were Jacques Louie David (*The Oath of Horatii*, 1785), and Jean Auguste Ingres. In the Philippines, neoclassicism was adopted by Juan Luna (*Spoliarium*, 1884), and Guillermo Tolentino in his sculptures.

## **M12. LECTURE 2**

### **Styles of Western Modern and Postmodern Art**

The main differences of classical art from modern art are the following: With respect to theories, classical art is based on idealist imitationism and representationism; while modern art is according to formalism, expressionism, action theory and institutional theory. Classical art is governed by conscious reason and mathematical order; while modern art is ruled by emotion, passion and the unconscious. Classical art highlights rest and eternity, and suggests movement by the use of curve lines and radial balance; whereas modern art depicts motion and passage of time through the use of pale colors, blur outlines, multi-view and multi-perspective. Classical art emphasizes the subject and the techniques of art production; while modern art focuses on the artists and their individual expressions. Concerning the image, classical art creates illusion for realistic effect through perspective and *chiaroscuro*, so as the art is seen as the subject; whereas modern art eliminates illusion, so as the art is to be seen as art.

**Western Modern Art** is said to have begun in the 1860's during the height of the industrial age initialized by impressionism, then followed by the post-impressionist movements such as expressionism, pointillism, fauvism and art nouveau. In early 1900's, at the setting of the First

World War, there were the development of cubism, de stijl and suprematism. Then, dadaism, ready-made art and surrealism followed in the 1920's. After the Second World War, the major styles were abstract expressionism, color-field painting, pop art and op art. Postmodern styles such as installation art and earthworks started in the 1950's. Due to the coming of computer information technology, the new media art has begun in the 1990's up to the present period.

**Impressionism** (Beginning 1870's). The first of modern art, impressionist style has subjects taken from everyday ordinary life. The surface of paintings is filled with bursting light of the sun. It uses pale colors and blur outlines to imply motion and passage of time. The name of this style was derived from the title of Claude Monet's painting *Impression, Sunrise* (1872). The other noted impressionists were Paul Cezanne (*Still Life with Apples*, 1890), and Pierre-Auguste Renoir (*Luncheon of the Boating Party*, 1875).

**Expressionism** (Beginning 1880's). One of post-impressionist styles, expressionism focuses on the artist's emotion. Has unnatural representations, it stresses the symbolic use of colors and the dominance of curve lines in heavy impasto paint, and distorted bodily features for emotional effects. The most famous expressionist painters and their works were Vincent van Gogh with his *Starry Night* (1889), and Edvard Munch with his *Scream* (1893).

**Pointilism** (Beginning 1880's). Also called "divisionism," this style uses points or dots as the main visual element. Based on the principle of visual mixing, it is structurally formal and visually representational. Subjects are taken from the everyday, ordinary experiences. Its main proponent was George Seurat with his masterpiece *Sunday Afternoon in the Island of La Grande Jatte*, (1887); it is said that this painting contains about four million dots.

**Fauvism** (Beginning 1900's). The name is from the French *fauve* that means "beast" which characterized the seemingly wild brushstroke used by the painter. It has unnatural, strong colors for exciting visual effect. Subjects are taken from everyday life. The well-known fauvist paintings are those by Henry Matisse such as *Woman with the Hat* (1905) and *The Red Room* (1908).

**Art Nouveau** (Beginning 1900's). Literally means "new art", this style produces poster-like paintings used for advertisement. It employs linear composition and flat projection. The subjects are women in sensual postures. The noted works were those by Alphonse Ma. Mucha. In architecture, art nouveau building is characterized by curvilinear ornaments taken from the forms of nature; this is applied in the *Basilica de la Sagrada Familia* (constructed 1882 to the present) designed by Antoni Gaudi. This was replaced by **art deco** style in the 1920's found in the designs of modern skyscrapers, for example the *Empire State Building* (1931) in New York.

**Cubism** (Beginning 1905). This style reduces the appearances of things into geometrical shapes projected flatly on the surface, with its subject presented in multi-view to suggest motion. Regarded as the most influential art style of the 20<sup>th</sup> century, the cubist movement was started and popularized by Pablo Picasso with his *Les Femmes d'Alger (O.J.)* (1907) and *The Three Musicians* (1921), as well as by George Braque with his *Houses at l'Estaque* (1908).

**Surrealism** (Beginning 1910's). For this style, art is a revelation of the artist's subconscious mind, a theory based on the psychoanalysis by Sigmund Freud. A reaction against cold rationalism and

sentimental romanticism, it emphasizes passion and imagination. It presents weird, fantastic, and dream-like images in a highly realistic way. The most well-known surrealist was Salvador Dali with his *The Persistence of Memory* (1913). The others were Rene Magritte (*False Mirror*, 1928), Giorgio de Chirico and Marc Chagall.

**Ready-Made Art** (Beginning 1910's). Grounded on the institutional theory, this style is about making art out of objects already made. It asserts that anything may be art; ordinary objects are put in the context of the artworld by the artist's authority and power play. The most famous ready-made arts are the *Fountain* (1917) and the *Bicycle Wheel* (1913) by Marcel Duchamp.

**Suprematism** (Founded 1915). Totally non-objective, this style represents pure subjectivity. It reduces the subject into the most basic shapes and colors, so that the painting becomes true to itself by finally being seen as what it is—a painting. Suprematist works are those by Kasimir Malevich (*Black Circle*, 1915; *White on White*, 1918), and by El Lizzitzky (*A Proun*, 1925).

**De Stijl** (Beginning 1920's). Also called neoplasticism or concretism, this style is purely formal. Paintings are composed only of rectilinear shapes, primary colors, and black straight line. The noted proponents were Theo van Doesburg (*Counter Composition XIV*, 1925), and Piet Mondrian with his many variations of the *Composition with Red, Blue and Yellow* (1929).

**Dadaism** (Flourish 1920's). An “anti-art” movement covering various art forms, the purpose of dadaism is to “shock” people. By creating radical art that challenges traditional art, it is meant get rid of established conventions and past histories to bring about a new social order. In painting, the famous representative of this style was Marcel Duchamp, with his poster of *The Mona Lisa* where the woman was painted over with a mustache and goatee entitled *LHOOQ* (1919). When read in French, the letters sound like a sentence which in English means “She has a hot ass”.

**Abstract Expressionism** (Beginning 1945). Based on action theory of art, this American style of painting emphasizes the performance or the process of producing the work of art. By being non-objective, there is the expression of feeling and the sense of freedom in the act of pouring, dripping and splashing the paints all over the canvas. It was founded and popularized by Jackson Pollock with his masterpiece *Lavender Mist* (1950). Noted also were William de Kooning (*Excavation* 1950), and Franz Kline (*Painting No. 2*, 1954).

**Color Field Painting** (Beginning 1950's). A branch of action painting, this style uses flat mass of large colors on the canvas. The proponents were Mark Rothko (*No. 1 or Royal Red and Blue*, 1954), and Joseph Albers (*Homage to the Square*, 1967).

**Op Art** (Beginning 1960's). This style creates optical illusion by systematic series of lines and shapes. The illusion itself becomes the reality in art. The famous op artists are Bridget Riley (*Movement in Squares*, 1961), and Victor Vasarely (*Vega-Nor*, 1969).

**Pop Art** (Beginning 1960's). The subjects of pop art are images taken from popular cultures such as advertisements, commercial labels, mass products, comics, cartoons, and famous personalities in movies or politics. The well-recognized artists are Roy Lichtenstein (*The Drowning Girl*, 1954), and Andy Warhol (*Coca Cola*, 1961; *Marilyn Monroe*, 1967).

Beginning the 1950's, art has reached a new period called "postmodern," literally "after the modern". **Postmodern art** is the breaking down of the established principles of classical and modern art. Based on institutional theory (artworld), this art has the following features: deconstruction of conventional practices, the merging of various art forms (fusion), the temporality of art being an object that lasts for a period of time (ephemeral art), combinations of many styles (eclectic), mixed media constructions (bricolage), use of pre-existing objects (appropriation), and collaboration between the artwork and the spectator (interactive). Postmodern arts cannot be rigidly classified because they tend to fused with one another. But for the sake of identifying them, they may be labeled as the following:

**Conceptual Art** (Beginning 1950's). This style is said to originate from the controversy brought by Duchamp's *Urinal* (1917), which has created a new concept of art. Art is not the object, but the idea which the object conveys to people; it makes them think, and affects their lives. It is the idea that matters, not the temporal, physical product. For example, *The Artist's Shit* (1961) by Piero Manzoni consisted of 90 tin cans containing what he claimed to be his own feces. Some cans were sold for tens of thousands of dollars. This artwork suggests the Marxists idea of commodity fetishism or commercialization of art, so that even an insignificant, foul-smelling shit would have monetary value if presented in the artworld.

**Performance Art** (Beginning 1960's). This is a kind of conceptual art which involves the body of the artist exhibited in public, and performing action meant to produce reactions from the spectators who become part of the art process. One famous performance artist is Yoko Ono, the wife of John Lennon. In *Cut Pieces* (1964), while sitting on the stage, she invited the audience to cut parts of her dress. This conveyed notions about gender exploitation and abuse of power.

**Installation Art** (Beginning 1960's). This is a three-dimensional, mixed media constructions in a site for a specific time meant to transform the perception of space, and to impart ideas. Damien Hirst conveys the concept of death in his work *Physical Impossibility of Death in the Mind of Someone Living* (1991); it consisted of a stuff tiger shark floating in formaldehyde inside a glass box. The *Wrapped Reichstag* (1995) by Christo and Jean-Claude Javacheff was the Reichstag Building in Berlin which had been covered entirely with white nylon fabric for 14 days. It is said that this installation art symbolized the reunification of Germany.

**Environmental Art** (Beginning 1960's). Also called "ecological art," "natural work" and "earthwork", this art is a temporal construction of natural things found in lands or bodies of water; it uses the natural site for exhibition. The noted arts were Robert Smithson's *Spiral Jetty* (1970) in Great Salt Lake Utah, and Nils-Udo's *Nest* (1978).

**New Media Art** (Flourished in 1990's). Originated from the invention of camera and television in the early 20<sup>th</sup> century, this is a general term which now refers to multi-media art, digital art, cyber art, internet art, virtual art, computer animation and 3D printing. Employing computer technologies, the art has virtual existence, and perceived through LCD screens, monitors or projectors. The work by Pascal Dombis, *Post-Digital Mirror* (2011) used lenticular lens which made the image move along the motion of the observer. In the history of computer animation, *The Toy Story* (1995) by Walt Disney Pictures was the first complete movie that utilized this technology.

## **M12. LECTURE 3**

### **Styles of Philippine Art**

Prehistoric Art in the Philippines started before 2,000 BC during the Neolithic age in the form of cave paintings. By 800 BCE, the indigenous art had begun among the early groups of people in the country. There was the flourishing of colonial art after the coming of the Spanish colonizers in 1521 who introduced both Christian and secular arts. During the American colonization beginning the 1900's, the major painting style was romantic realism, which was replaced by modernism in the 1920's and carried over to post-colonial period in the 1950's. In the 1970's, the dominant movement was social realism as a reaction against the imposition of martial law, then magic realism followed after the EDSA Revolution in 1986. During the contemporary period, Filipino artists have adapted postmodern styles in the forms of installations and digital arts.

**Prehistoric Art** (Before 2,000 BCE). The oldest known artwork in the Philippines was the painting found on a shallow cave in Rizal province. Now called *Angono Petroglyphs*, these stone drawings consist of 127 animal and human figures engraved on the wall of the cave. In 1973, it was declared as a National Cultural Treasure, and in 1985 a UNESCO World Heritage Site.

**Indigenous Art** (Beginning 800 BCE). These are the arts before the colonial period by the ethnic groups in the country, which have survived up to the present. Used for ritual and ceremonies, they were expressions of religious beliefs, and were also decorative and functional. The earliest known artwork was the *Mannunggul Jar* discovered in Tabon Cave, Palawan. Among the many forms of indigenous arts is the *bulul*, a wooden sculpture by the Ifugao of the Mountain Province. In architecture, the Philippine traditional houses are the *bale*, the Ifugao native house, the nipa hut or *bahay kubo* (also called *payag* and *kamalig*), as well as the *torogan*, the Maranao royalty house.

**Christian Art** (Beginning 1521). These are sculptures, paintings and architectural works which have developed after the introduction of Christianity by the Spanish friars and missionaries, with the church as the patron of art. The oldest Christian piece of art in the country is the *Señor Santo Niño de Cebu* given by Magellan to Rajah Humabon in 1521. Many stone churches in baroque style were erected during this period such as the Paoay Church in Ilocos Norte built in 1710. One noted painting is by Jose Dans entitled *Langit, Lupa at Impierno* (1850) in Paete, Laguna.

**Secular Art** (Flourished in 1860's). Secular arts were mostly meant for the service of the *illustorado* class. Some unique styles of painting were the *letras y figuras*, a form of name portrait by Jose Honorato Lozano like his *Francisco Garcia Ortiz* (1860), and the *miniaturismo* style, a highly realistic method of portraiture such as in Justiniano Asuncion's *Portrait of Romana Carillo* (1875). Damian Domingo made watercolor paintings of everyday Filipinos wearing native costumes, in a style called *tipos del pais*, such as *Un India Pescadora de Manila* (1827-32). Hailed as the "Father of Philippine Painting," Domingo established the country's first art school in 1821 in Tondo, Manila; he was appointed as teacher and the first director of *Academia de Dibujo y Pintura* opened in 1823. The neoclassical painting by Felix Resurreccion Hidalgo, *Las Virgenes Cristianas Expuestas al Populacho* (*The Christian Virgins Exposed to the Public*), won the Silver Medal in 1884 Madrid Exposition. In the same competition, it was Juan Luna who won the Gold Medal for his *Spoliarium*. In secular architecture, the elite class lived in the Spanish colonial houses called *Bahay na Bato*. Most famous of these is the *Malacanang* Palace in San Miguel Manila; the original

structure was built in 1750 by Don Luis Rocha. The Rizal ancestral house in Calamba, Laguna was reconstructed in 1949 supervised by the noted architect Juan Nakpil.

**Romantic Realism** (Beginning 1900's). This was the major painting style during the American period which presented aspect of natural beauty, catering to the projection of the country with exotic and idyllic rural sceneries, sometimes used for tourism purpose. Foremost were the works by Fabian de la Rosa (*Riverview of Sant Ana*, 1938), and Fernando Amorsolo (*Mother and Child*).

**Modernism** (Beginning 1920). This style is the adaptation of Western modern art interpreted in the local context in terms of subjects and forms. Considered as the "Father of Philippine Modern Art," Victorio Edades introduced this school of art during his 1928 exhibit with such works as *The Builders*. Then, there were the paintings by Vicente Manansala in transparent cubism (*The Madonna of the Slums*, 1950), the action paintings or abstract expressionist works by Jose Joya (*Karate*), the abstractist compositions by Hernando Ocampo (*Genesis*, 1968), and the landscapes by Prudencio Lamarozza (*Amburayan Riverscape*, 1982) inspired by surrealism.

**Social Realism** (Beginning 1970's). With Marxist orientation, this art movement depicted the social and political realities in the country during the Martial Law years ruled by Ferdinand Marcos. Some famous paintings were Antipas Delotavo's *Itak sa Puso ni Mang Juan* (1978), and Pablo Baen Santos' *Malumbay si Ina* (1983). This activist style is also shown in the works by Brenda Fajardo which contain feminist consciousness (*Masubo ang Kasaysayan ni Maria*, 2009).

**Magic Realism** (Beginning 1980's). The subjects were taken from everyday lives of people, and seen with innocent and fresh eyes that suggest fascination with the ordinary. Works according to this style are those for example by Antonio Mahilum (*Portrait of a Boy*, 1981), and Nestor Leynes (*Mag-ina sa Tabi ng Duyan*, 1984).

**Postmodern Art** (Contemporary Period). Following the development of Western art during the present period, Philippine artists have adapted postmodern art in the forms of installation and digital arts. The University of the East College of Fine Arts professor Lito de Guzman used computer software such as Adobe Photoshop (digital art in the cover of *UE Today*, 2002). A controversial work was mounted by Medio Cruz in the CCP *Kulo* Exhibit in 2011. Entitled *Poleismo*, the installation was an assemblage of images and articles from religion, popular culture, and those of political and showbiz personalities. It challenged traditional Christian religiosity and spirituality, and received strong criticism from conservative groups, but had enlivened the discourse of art from the academic, the religious and the popular sectors of the society.